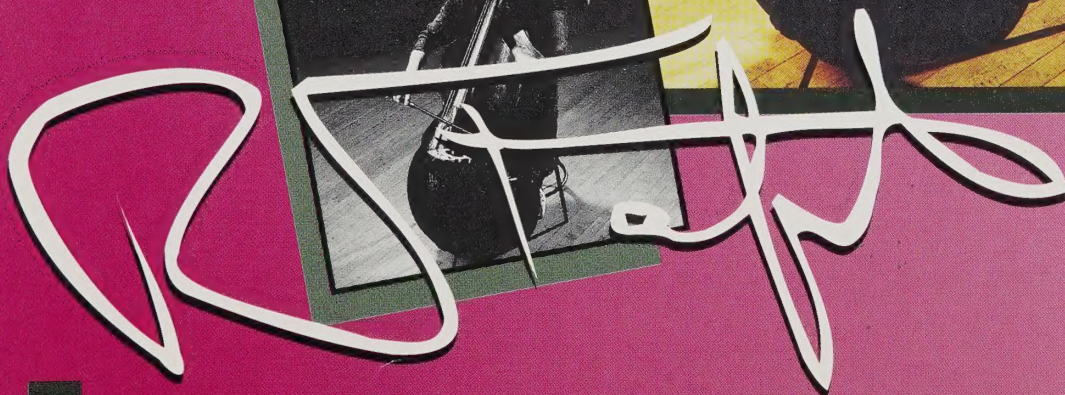
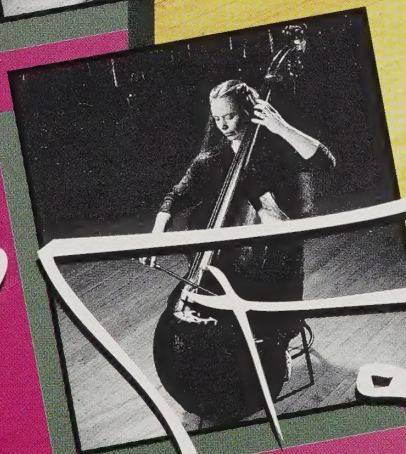
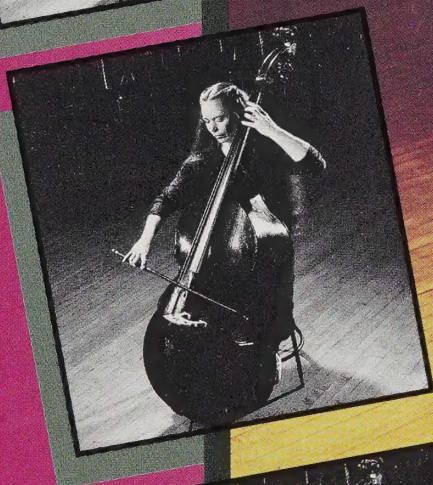
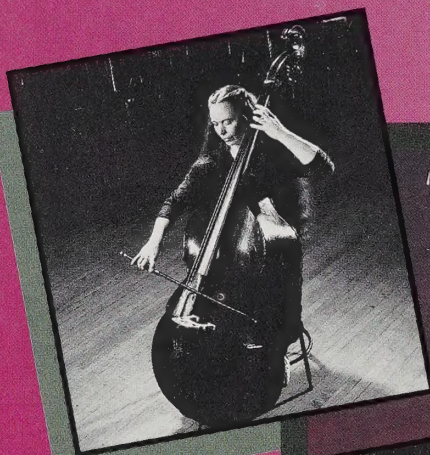


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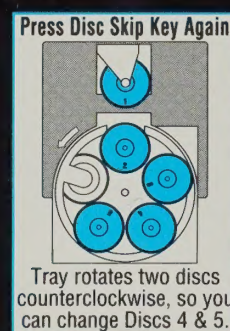
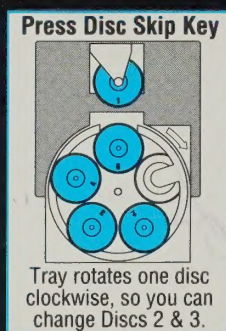
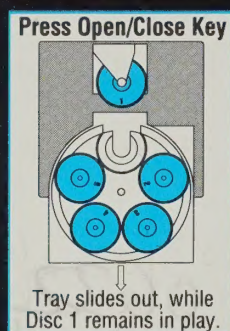
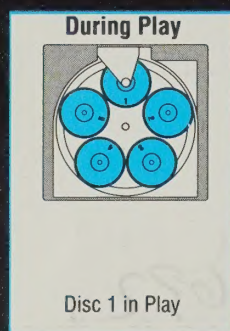


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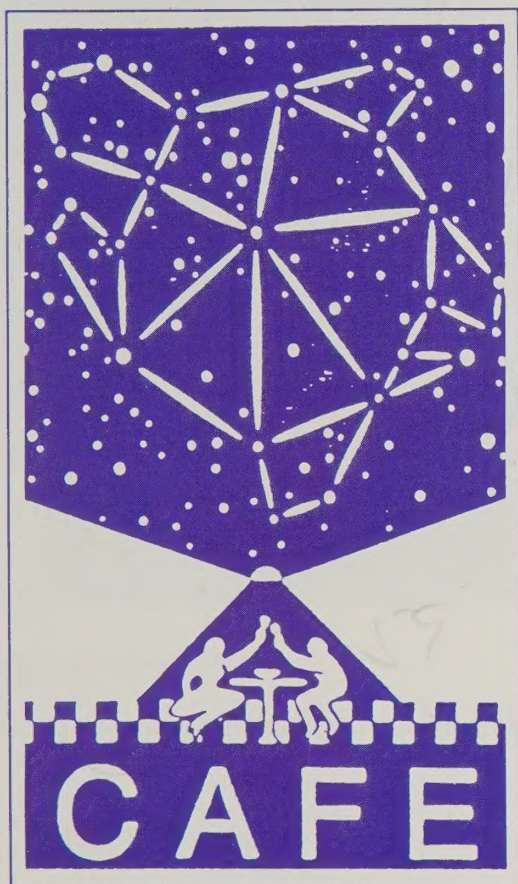
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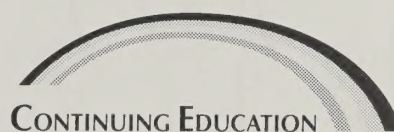
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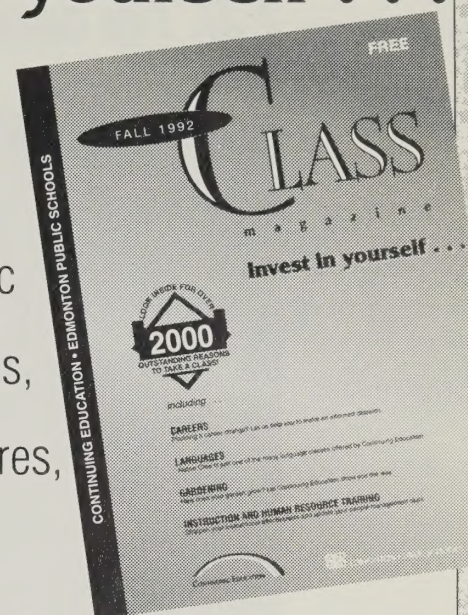
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Edmonton Symphony Society
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Edmonton, Alberta T5J 0X6
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Publisher **Clarion Color Publications Inc.**
Printer **Reliable Printing Limited**

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In order not to disturb patrons already seated, latecomers will be admitted to the auditorium **AT A SUITABLE BREAK IN THE PROGRAMME.**

Because most children under the age of three are not yet able to sit through a performance, the ESO will not permit children under that age to performances in the Magnificent Master Series, The Lighter Classics or Parade of Pops. Cameras, radios and tape recorders are not permitted in the auditorium and must be checked at the Box Office. Please turn down/off any pagers or alarm watches.

VOLUME 9, NUMBER 2

OCTOBER 1992

Edmonton
Symphony
Orchestra

Signature

Uri Mayer, Music Director

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The Edmonton Symphony Society gratefully acknowledges the financial support provided from The Lottery Fund by the Government of Alberta through the Alberta Foundation for the Arts, The Canada Council, Alberta Culture and Multiculturalism, and the City of Edmonton. Our sincere thanks to the Winspear Foundation for their continued financial support. The Edmonton Symphony is a member of the Association of Canadian Orchestras.

Edmonton Symphony Society

The cover: Photo and signature of ESO Bass Player Rhonda Taft. Photo courtesy of New Visions Photography.

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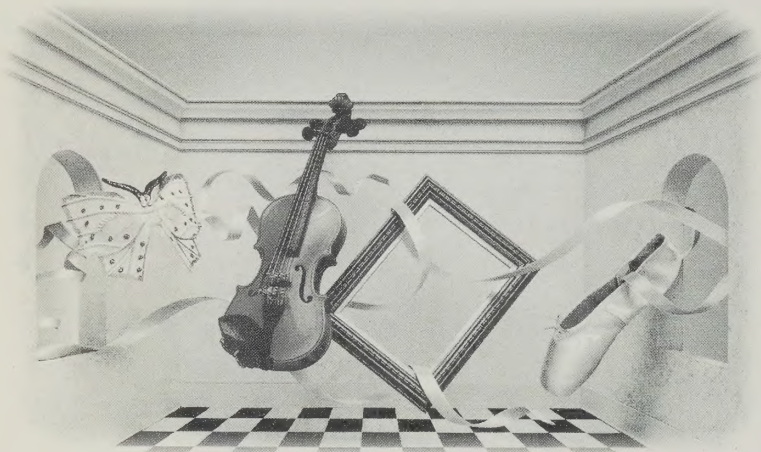
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JULIETTE KANG, Violin

CLAUDE LAPALME, Conductor

PROGRAMME

LALO

Le Roi d'Ys: Overture

SOMERS

Picasso Suite (1964)

- | | |
|----------------|------------|
| 1. Paris | 8. Arcadia |
| 3. Circus | 9. Codetta |
| 5. Neo-classic | |

SAINT-SAËNS

Violin Concerto No.3, Op.61 in B Minor

Allegro non troppo
Andantino quasi allegretto
Molto moderato e maestoso

JULIETTE KANG, Violin

Intermission

COPLAND

Appalachian Spring: Suite

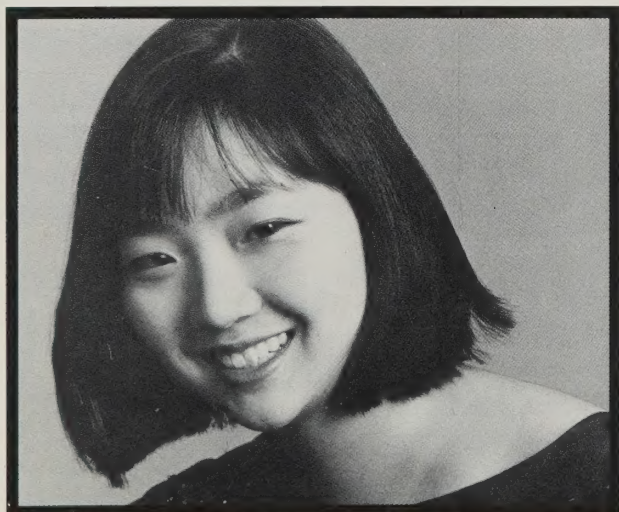
Very Slowly
Allegro
Moderato
Fast

Sub. Allegro
As At First (slowly)
Doppio movimento (Shaker melody
"The Gift to be Simple")

BIZET

L'Arlésienne: Suite No.2

<i>Pastorale</i>	<i>Minuet</i>
<i>Intermezzo</i>	<i>Farandole</i>



Juliette Kang, Violin

Born in Edmonton, Juliette Kang began studying the violin at the age of four. At nine years old she was accepted at the Curtis Institute of Music. In June 1991, Juliette graduated from high school and earned her Bachelor's degree from the Curtis Institute. She is currently enrolled in the Master's program at Juilliard.

Since her concerto debut in Montréal at the age of seven, Miss Kang has appeared as soloist with orchestras in Canada and the United States. She has given recitals in Edmonton, Vancouver, Boston, New York and Philadelphia. Miss Kang's performances have also been heard in radio broadcasts throughout Canada and the U.S. on PBS and WQXR in New York.

Juliette won the 1989 Young Concert Artists International Auditions at the age of 13, the youngest artist ever to do so. To her long list of prizes and awards, Juliette can add the award for most promising artist that she received at the Mayor's Luncheon presented earlier this year.

PROGRAMME NOTES *by Dave Baker*

Le Roi d'Ys: Overture **Édouard Lalo**

(b. Lille, 1823 /
d. Paris, 1892)

Édouard Lalo is a composer who seems to have stood outside his time. Though he lived during the age of the great Romantics, his music shows none of its great pitch and moment. While not profound or overly dramatic, his pieces nonetheless have a simple charm all their own. One scholar, Julien Tiersot, said, "The music of Lalo is essentially an aristocratic art. It is a sculpture created with extreme delicacy, outlined without any visible effort, and apparently brought to being with the utmost naturalness."

The life of Lalo was remarkable for its lack of turmoil and scandal - things which so marked the lives of many composers. The

great violinist Pablo de Sarasate was a close friend, and in fact helped solidify Lalo's reputation by performing the composer's *Symphonie Espagnole*. That work, and his opera *Le Roi d'Ys* (1888), earned him permanent respect in France, which accorded him its Legion of Honour in 1890.

The King of Ys (*Le Roi d'Ys*) is a Breton legend of the king's two daughters, who both love the hero Mylio. One sister spitefully plots with the evil Prince Karnac. She repents of her sin however, after having opened the flood-gates and imperiling the town. She throws herself in the water and the patron saint of Ys, moved by this

gesture of sacrifice, saves the town from the flood.

Le Roi d'Ys was a difficult work for Lalo. In 1896, he wrote of his desire to give the story the real drama he felt it deserved, yet he

believed that "only the colossus Wagner... has been strong enough to carry such a weight." Instead, Lalo confessed, "I realized my

impotence in time, and so have written a simple opera."

Édouard Blau penned the libretto for Lalo's three-act drama, which premiered at Paris' Opéra-Comique on May 7, 1888. Lalo need not have doubted his abilities; the opera was a success from its opening night. While not without its flaws,

**"A spark ignited
and I became
obsessed with
music."**

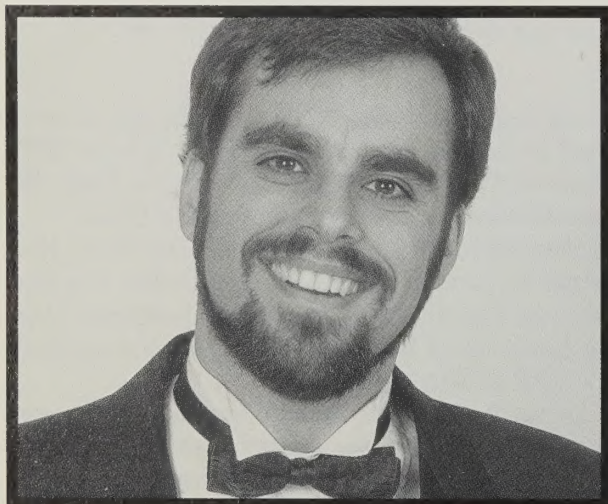
most critics judged it a more than worthy addition to the French repertory, prompting R.A. Streatfeild to describe it "an excellent specimen of the kind of opera which French composers used to write before the sun of Wagner dawned upon their horizon."

The overture to *Le Roi d'Ys* presents, in miniature, the entire plot of the opera, and quotes from many of the arias to be heard later. The overture has remained a consistent favourite at symphony concerts.

Picasso Suite: excerpts **Harry Somers**

(b. Toronto, 1925)

Harry Somers was 14 before he started studying piano seriously. Somers recalls meeting a doctor and his wife - both accomplished pianists - in the fall of 1939. It was they who first exposed him to classical music. "A spark ignited and I became obsessed with music." A gifted and intuitive pupil, Somers was giv-



Claude Lapalme, Conductor

A recent second prize winner at Besancon's International Competition for Conductors, Claude Lapalme was born in Montréal and began his conducting studies at the University of Toronto in 1980. Mr. Lapalme became the youngest winner in the history of the Heinz Unger Prize, which was at the time, the only national conducting competition in Canada.

Claude Lapalme has been a conducting instructor at the University of Toronto, Assistant Conductor and Director of Contemporary Music Performances for the Royal Conservatory Orchestra in Toronto. In 1989, he held the position of conductor in residence for the Banff Festival. Mr. Lapalme has conducted a wide variety of ensembles in Canada, the United States and Cuba.

Maestro Lapalme currently holds the position of Music Director of the Red Deer Symphony.

ing recitals by the late 1940's, only a few years after he began studying.

Somers had begun composing with no instruction in the art as early as 1939, but later studied under eminent Canadian composer John Weinzwieg. In 1948, Somers gave up a performance career in favour of composition, and with his many works, including scores for stage and film, orchestras, voice, and electronic treatment, he has secured a place as one of Canada's most important composers.

The *Picasso Suite* was written on a commission from the Saskatoon Symphony Orchestra in 1964. The music was to accompany a television production about the life and work of the artist. Somers himself decided which excerpts would make up the suite. The titles of the movements are self-explanatory, and were written in various musical styles, to illustrate various aspects of both Picasso's era and art. In some cases, specific works of art are given their own movement.

Violin Concerto No. 3, Op.61 in B minor Camille Saint-Saëns

(b. Paris, 1835 /
d. Algiers, 1921)

Camille Saint-Saëns led, without nearly the fanfare of some of his more famous counterparts, one of the most remarkable lives in all of music. A child prodigy to rival Mozart, the longevity of Haydn, the respect of all

his peers, and accomplishments as wide-ranging as da Vinci's, all this had a hand in the make-up of this extraordinary man.

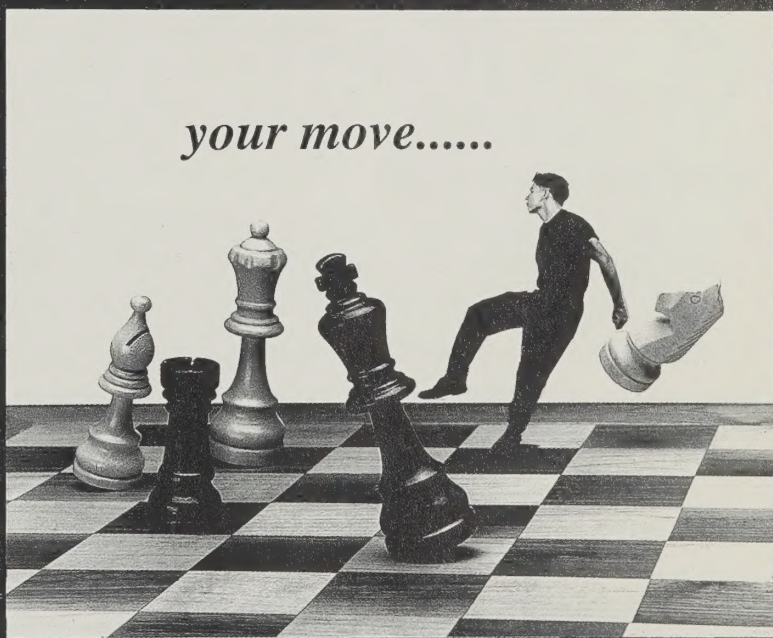
Saint-Saëns began playing the piano as a toddler; at five he could play an opera score; at six he began composing; at eight he began studying harmony; at ten and a half he made his public debut, performing a long program from memory. He was a composer, performer, conductor, music scholar and editor, but more: he was a poet, a playwright, and a learned amateur scientist who published works on astronomy and archeology. He literally toured the world, and visited some places more than once. He died at the age of 86 in Algiers.

Musically, Saint-Saëns' works seem to occupy a "secondary" place in comparison to others' works. Yet he made an important contribution to French music in his lifetime: so many of France's composers held opera as the ultimate expression of their art, yet Saint-Saëns quite deliberately concentrated almost all his efforts on instrumental music. He wrote ten concertos for various solo instruments, of which three were for the violin.

Like Édouard Lalo, Saint-Saëns counted Pablo de Sarasate (1844-1908) among his friends, and dedicated two of his *Violin Concertos* to him, including the third, in B minor. Sarasate debuted the work on January 2, 1881. Its three movements each have a very particular

emotion, but all allow for gifted display by the soloist. The first movement is a passionate *Allegro*. The second movement is in the tempo of a "barcarolle," the boat song of Venetian gondoliers. Its gentle introspection is in beautiful contrast to the underlay of power in the first movement, as well as the bustling energetic third movement. This final movement, however, begins with a recitative in a slower, more thoughtful mood. This same passage appears again in the middle of the movement.

A child prodigy to
rival Mozart,
the longevity of
Haydn, the
respect of all his
peers, and
accomplishments
as wide-ranging
as da Vinci's...



your move.....

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**Appalachian Spring:
Suite**

Aaron Copland

(b. Brooklyn, 1900 / d.
Westchester, N.Y., 1990)

Throughout his long and distinguished life, Aaron Copland acquired the epithet "Dean of American composers." This was indeed very apt, for there are likely precious few composers from the U.S. since the 1940's who have not been influenced to some degree by Aaron Copland or his music. He was a prolific composer, as well as a teacher, and author of several books, including the bestseller *What to Listen for*

in Music, a wonderful and accessible layperson's introduction to music theory.

Much of Copland's output is in, if not traditional harmony, still in traditional forms. He wrote numerous symphonies and concertos, but by far his most famous works are his ballet scores for *Rodeo*, *Billy the Kid*, and *Appalachian Spring*.

Appalachian Spring was written expressly for the dancer Martha Graham and

her company. Long an admirer of Graham's, Copland received the commission for the work from the Elizabeth Sprague Coolidge Foundation. The story line is a fairly simple

one, revolving around a pioneer wedding in the Pennsylvania hills, and the young couple's hopes and fears for the future. The ballet debuted in

Washington, D.C. on October 30, 1944.

Copland's original instrumentation for the ballet was

a small ensemble of thirteen players, but he reconstructed the score for large orchestra a year after the ballet's debut. Musically, Virgil Thomson has described *Appalachian Spring* as "pastoral, blithe and beatific." While there is very much the stamp of traditional American folksong style to the score, only one authentic old tune is quoted. This theme, quoted first in the suite by solo clarinet toward the end, is an old Shaker hymn taken from a collection called *The Gift to be Simple*.

The entire suite is in eight uninterrupted sections, and finishes with the same calm feeling with which it begins. The title of the work was suggested by Martha Graham, who took it from a poem by Hart Crane.

**L'Arlésienne: Suite No. 2
Georges Bizet**

(b. Paris, 1838 /
d. Paris, 1875)

As was the story with far too many gifted composers, Georges Bizet was a child prodigy who struggled throughout his life to gain acceptance and success with his music, and died far too young - at age 37.

Bizet, born Alexandre César Leopold Bizet, was the son of musical parents. His gifts were apparent early on enough that he was admitted to the Paris Conservatoire at the age of ten. He won that school's prestigious Prix de Rome by the time he was 19. Yet following his stay in Rome, he found himself back in Paris,

H e was a prolific
composer, as
well as a teacher,
and author...

Concert Highlights

SEAGRAM PRESENTS

- Two special Master Series concerts with the Edmonton Symphony Orchestra on Saturday, November 14th at 8:00 p.m. and Sunday, November 15th at 2:00 p.m., to celebrate the opening of the "Made in Canada" Festival.
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For ticket information on these or any ESO concerts, please call 428-1414.

struggling to make a living with his music. He taught (piano and voice), led choirs, did orchestrations, anything he could to support himself, all while trying to get his own works presented.

Finally, it seemed that luck smiled upon him when the Théâtre des Vaudeville in Paris asked him to provide a score to accompany a production of Alphonse

Daudier's play *L'Arlésienne*. Bizet composed 27 brief segments in time for the play's premiere in October, 1872.

The play, however, flopped.

Rather than go down with the ship, Bizet took several sections of the music he had composed, enlarged the orchestration, and put together a suite. This *Suite*

No. 1 was a great triumph for Bizet just as 1873 began.

Following Bizet's death, his friend Ernest Guiraud put together a second suite. Of the four sections of the suite, three are indeed from *L'Arlésienne's* instrumental music. The *Minuet* however, is actually taken from Bizet's opera *The Fair Maid of Perth*. The *Farandole* which concludes this suite is the most famous move-

ment from it, and quotes two Provençal folk tunes: *March of the Kings* and the *Danse de Chivaux-Frus*. In a splendid example of counterpoint,

Bizet ingeniously sets one against the other as the grand climax of the piece.

(c) 1992 Dave Baker

his Suite No. 1

was a great

triumph for

Bizet.

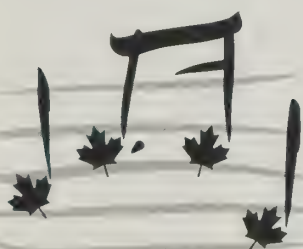
On October 13, 1992, the ESO unveils a music festival giving prominence to Canadian music. From November 14 through November 22, 1992, nine days of Canadian music and talent will be showcased.

ESO concerts on November 14 and 15 open the festival, featuring the works of Canadian composers Calixa Lavallee, Chris Paul Harman, Oscar Morawetz and Healey Willan.

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Pro Coro Canada has been recorded extensively by CBC Radio (over 30 national broadcasts). In 1990, Pro Coro Canada was awarded the Canada Council's prestigious Healy Willan Award for excellence in choral singing.

Michel Gervais founded Pro Coro in 1980. He is a native Albertan who has studied in Canada and Europe under such notable interpreters as Eric Ericson of Stockholm. Mr. Gervais has served as Associate Artistic Director of Edmonton's 1985 Tri-Bach Festival in which Pro Coro Canada participated prominently.

Pro Coro's Artistic Director, Soren Hansen, was born in 1955 in Denmark. He received his musical training as choir leader at the academies of music in Esbjerg and Aarhus, where he

studied with Steen Lindholm and Erling Kulberg. He also studied with Eric Ericson and Musikhogskolan in Stockholm.

Since the autumn of 1987, Soren Hansen has held a lecturship at the Academy of Music in Esbjerg and is closely associated with the Danish Radio Choir. Mr. Hansen was appointed the Artistic Director of Pro Coro Canada in January 1991.

General Manager, John Mahon is a graduate of the University of Alberta Department of Music and the Royal College of Music (London, England). He also holds a M.B.A. degree from the University of Alberta. Mr. Mahon has over 10 years experience as an administrator and professional musician in Edmonton.

The mission of Pro Coro Canada is to advance local, provincial and national standards of choral art through programs of performance and education; to develop and maintain a professional choral ensemble of international calibre; and to create, develop and maintain a professional work situation for vocalists equalling that of instrumentalists.

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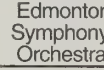

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Oct. 9 & 10	John Estacio (Composer-In-Residence)
Nov. 14 & 15	John Estacio
Dec. 4 & 5	John Estacio
Jan. 9 & 10	David Hoyt
Jan. 22 & 23	Dr. Malcolm Forsyth
Feb. 6 & 21	T.B.A.
Feb. 26 & 27	Stewart Grant
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Saturday
October 3rd, 1992
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Special Guest

CARL DAEHLER, Conductor

PROGRAMME

SMETANA

Dance of Comedians (Bartered Bride)

HERMANN, R.

Silent Movie

"THE HIGH SIGN"

Starring:

Buster Keaton

Al St. John

Intermission

GOUNOD

March of a Marionette

"SHERLOCK JR."

Starring:

Buster Keaton

Kathryn McGuire

Joe Keaton

Ward Crane

Erwin Connolly



Carl Daehler, Conductor

Carl Daehler, founder of the Ann Arbor Chamber Orchestra, has been its Music Director and Principal Conductor since the orchestra's first season in 1978. He holds a Doctorate of Musical Arts degree from the University of Michigan and also attended Vienna's Hochschule für Musik.

As the nation's leading conductor in the revival of presenting orchestral scores with silent films, Mr. Daehler has appeared as guest conductor with orchestras throughout Canada and the U.S. He has composed, compiled, and edited silent film scores to more than 15 film classics starring such Hollywood legends as Douglas Fairbanks, Sr., Lillian Gish, John Barrymore, Greta Garbo and Charlie Chaplin.

Mr. Daehler is currently the tour conductor for Silent Film Concerts presented by world renown theatre organist, Dennis James. When not on the podium, Carl is active in competitions with his championship Flat-Coated Retrievers.

MOVIE NOTES *by John Collins*

Buster Keaton's "great stone face" has a surprisingly simple explanation.

"I learned as a kid growing up with an audience that I just had to be a straight-faced type of comedian - if I laughed at what I did, the audience didn't... The more serious I turned the bigger laugh I got," he once said.

Keaton's greatest creation was himself. He appeared in many roles: millionaire, bum, half-wit, cowhand, ardent lover. Yet ultimately they all fuse into one figure,

in David Robinson's phrase, a small solitary, solemn animal with a face of otherworldly beauty and melancholy unsmiling eyes that gaze unflinchingly outwards upon a world which may dwarf him, but cannot diminish him; because behind those eyes there is a soul.

Joseph Francis Keaton was born in Kansas on October 4th, 1895. His parents were travelling vaudeville artists. At the age of six months the boy fell down a flight of boardinghouse

stairs. Picking him up the magician Harry Houdini was amazed to find him unhurt after such a "buster"

in cinema, a delightful investigation into the nature of film reality. A film projectionist falls asleep and dreams he enters the movie unfolding before him. What is more real, the projectionist's prosaic life or his romantic dream? Only an

“ *learned as a kid growing up with an audience that I just had to be a straight-faced type of comedian...*”

(vaudeville slang for a pratfall). So Little Joe became Buster.

He went on stage at the age of three, developing an instinct for comic timing, improvisation, and the repertoire of falls and acrobatics that make his movies so exhilarating.

In 1917, after 20 years of vaudeville with the family he joined Fatty Arbuckle's movie studio to make 15 shorts. Then he formed his own company with producer/manager Joseph Schenck. *The High Sign* (1920) he regarded as a failure, although it shows a marked advance on the Arbuckle films and is rich in Keaton gags. Maybe it was because his characters were usually honest while this hero is positively larcenous.

After directing 20 shorts the ten great features of 1923-28 followed. *Sherlock Jr.*, *The Navigator*, *The General*, *Steamboat Bill Jr.* - each of these has appeared on critics' list of the ten greatest movies ever made.

Sherlock Jr. is a landmark

artist aware of the complex appeal to fantasy in cinema could have conceived this movie, which is the most philosophically eloquent of silent comedies yet hilariously accessible and unpretentious.

In 1928 Schenck calmly turned Keaton over to his brother Nicholas Schenck at MGM, who removed the comic's artistic control and put him in plot-heavy films - "the greatest mistake of my life", Keaton later said. His career deteriorated, his marriage broke up, he became an alcoholic. By 1935 he was only a bit player, his ten years of creative genius behind him.

In the early 1950's TV appearances and commercials helped revive his name, and in 1962 a major Keaton retrospective in Paris made him a cult hero in Europe. In 1965 his appearance at the Venice Film Festival received the loudest and longest ovation ever accorded any artist there before or since. He died of cancer February 1, 1966.



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URI MAYER, MUSIC DIRECTOR AND PRINCIPAL CONDUCTOR

This season marks the 12th season for Uri Mayer as Music Director and Principal Conductor of the Edmonton Symphony Orchestra. Under Maestro Mayer's dynamic direction, the Edmonton Symphony has become one of Canada's most frequently played orchestras on radio. Since 1983 the ESO has released eight albums for the CBC's SM-5000 Series, and in 1985 was awarded the Grand Prix du Disque (Canada) for their recording *Orchestral Suites of the British Isles*. In July, 1991 the ESO released their latest Compact Disc/Cassette, a collection of works for Cello and Orchestra with former Edmontonian, Shauna Rolston.

Maestro Mayer began his early musical studies on violin and piano in his native Rumania. At the age of twelve, his family moved to Israel, where he studied viola with Professor Oedoen Partos, and conducting with Gary Bertini at the Conservatory of Music and the University of Tel Aviv. Mayer continued his studies at the Juilliard School of Music in New York, where he received his Post-Graduate Diploma with a double major in orchestral conducting and viola.

Scholastic success was followed by his engagement with the Montréal Symphony Orchestra as Assistant Principal Viola in 1970. From there, he went on to become Principal

Violist, Guest Conductor, Assistant Conductor, and in 1980, Maestro Mayer was appointed Associate Conductor to Charles Dutoit, a position he held until moving to Edmonton in 1981 to assume the position of Music Director with the ESO. Mr. Mayer has returned to Montréal on many occasions to guest conduct the MSO, in addition to appearances with all major Canadian orchestras.

The Maestro now balances his duties with the ESO and his position as Principal Conductor for Orchestra London (Canada), with guest conducting engagements with orchestras in the United States, Europe and Israel, where he is the Artistic Advisor for the Israel Sinfonietta. During the 1992/93 season, Maestro Mayer will be guest conducting the Hungarian National Philharmonic, Israel Philharmonic, National Philharmonic of Taiwan, Osaka Symphony in Japan and the Silesian Philharmonic of Poland.

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DAVID HOYT, RESIDENT GUEST CONDUCTOR

David Hoyt, a native Edmontonian, has performed with the Canadian Opera Company, the Royal Winnipeg Ballet, the Hamilton Philharmonic, the Chuck Mangione Band, the Toronto Symphony, and L'Orchestre Symphonique de Montréal. Aside from being the ESO's Resident Guest Conductor, he is also the orchestra's Principal French Horn player.

David has always been keenly interested in educating young people about music. He has taught at the University of Alberta, the Interprovincial Music Camp, the Alberta Summer Music Workshop, and the Banff Centre. In addition, he programs concerts for the ESO's educational series for school children. David studied

music at the University of Alberta and University of Toronto, and studied conducting with Pierre Boulez and Franco Mannino. He has been acclaimed by music critics for his virtuosity as a soloist and as a conductor.

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October 9th & 10th, 1992

8:00 p.m.

Jubilee Auditorium

Special Guest

PIERRE AMOYAL, Violin
URI MAYER, Conductor

PROGRAMME

MILHAUD

Overture Philharmonique, Op.397

RESPIGHI

Concerto Gregoriano

Andante tranquillo

Andante espressivo e sostenuto

Finale (Alleluja): Allegro energico

PIERRE AMOYAL, Violin

Intermission

RACHMANINOFF

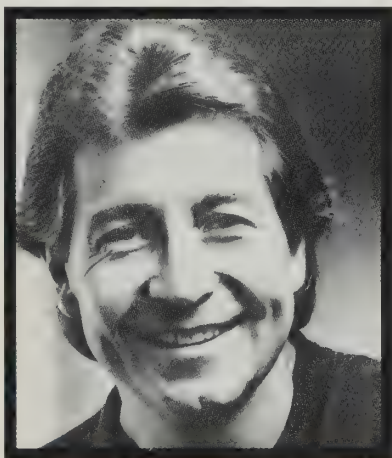
Symphony No.2, Op.27 in E minor

Largo – Allegro moderato

Allegro molto

Adagio

Allegro vivace



Pierre Amoyal, Violin

French violinist Pierre Amoyal first came to center stage as one of the leading violinists of his generation after performing Berg's *Violin Concerto* with the Orchestre de Paris. Since that memorable performance he has appeared in all of the major music centres of Europe. His extensive tours have also taken him to Japan, Hong Kong, Canada and the United States, all with immense success.

Last season Mr. Amoyal began a exclusive contract with Decca Records. The first release - the complete Brahms Sonatas with pianist Pascal Rogé - will be released this fall.

In his native Paris, Pierre Amoyal became the youngest member to study at the Conservatoire Nationale in over 70 years; he graduated with highest honors at the age of 12. Shortly afterwards, he travelled to Los Angeles to begin his studies with Jascha Heifetz. Mr. Amoyal currently resides in Switzerland, where he teaches at the Conservatoire in Lausanne.

Mr. Amoyal plays both the "Milanolo" Stradivarius, made in 1728 and the "Kochanski" 1717 Stradivarius which was recovered last year after being stolen four years ago.

PROGRAMME NOTES *by David Baker*

Overture Philharmonique, Op.397 Darius Milhaud

(b. Aix-en-Provence, 1892 /
d. Geneva, 1974)

Darius Milhaud was a member of "Les Six," that somewhat arbitrarily named group of French 'young Turks' at the turn of the century for whom music had become stale. Debussy was "dead" to them, Ravel was too "arty," "excessively refined," and in general,

music needed an injection of new blood. Of the six composers gathered under

" *He had a
profound
knowledge of
music."*

the umbrella of "Les Six," the music of Durey and Tailleferre soon disap-

peared, and that of Auric has not been heard much past his lifetime. Poulenc at first was considered too much of a jester, and Honegger was a late bloomer. It was left for Milhaud, therefore, to make the first real impact.

Compositionally, Milhaud went full circle in his long life. His early works, based upon the very thorough study of polytonality which he took upon himself, were the very essence of chic in 1920's Paris. To unaccustomed ears, they were clever, biting, inventive, everything he and his cohorts stood for. Yet, once the novel, dissonant sound had become the norm, he was left to make it as one of many composers fighting for attention. Toward the end of his life, Milhaud was an acknowledged venerable old man, probably just as ill at ease with the latest trends happening around him as Ravel and Debussy had been during his own youth.

Milhaud was a prolific composer, as the opus number to tonight's work proves. The *Overture Philharmonique* (Philharmonic Overture) was written on a commission from the New York Philharmonic Orchestra. He wrote it in a period of about six weeks in 1962. Sir John Barbirolli con-

ducted the New York Philharmonic for the work's premiere at the Lincoln Centre on November 12, 1962.

Concerto Gregoriano Ottorino Respighi

(b. Bologna, 1879 /
d. Rome, 1936)

The product of a very musical family, Ottorino Respighi was a gifted pupil at the Liceo Musicale, where he learned violin and composition. He also studied viola after graduation, and went as far abroad as St. Petersburg to study orchestration and composition with Rimsky-Korsakov.

He became a teacher in composition at the Santa Cecilia Academy, where one of his students remarked, "he had a profound knowledge of music, and especially because he based his teachings on roots deeper than those currently known, ranging beyond those earlier examples of Italian instrumental music which only he and a few of his contemporaries had been among the first to approach."

His compositions more or less fall into one of two categories: the vivid and masterfully orchestrated original works, and his treatments of various types of ancient music in his particular neo-classical vein.

In this last category, Respighi is most famous for his three suites of

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Ancient Airs and Dances, two for full orchestra and one for strings alone. But his *Piano Concerto* (1924) was written in the Mixolydian mode (which is a fancy way of saying the scale beginning on G, playing only white notes), his orchestral suite *The Birds* (1927) was based on pieces by Pasquini, Jacques de Gallot and Rameau, and then there is his *Concerto Gregoriano* (1921) for Violin and Orchestra.

As its title suggests, the *Concerto Gregoriano* is based on Gregorian chants, a type of plainsong traditionally associated with the name of Pope Gregory (c. 540-604 A.D.), who is said to have been the first to supervise its organization. Plainsong, or plainchant, is meant to be sung in unison, with no harmony, and with no measured rhythms. Its very nature lends itself to solemnity, which explains the slower tempos of the first two movements of the concerto. Using Gregorian chant themes as the basis for his work, Respighi treats them in a neo-classical way, using traditional modes of exposition and development. Yet, surrounded by a larger, post-Romantic orchestra which Respighi uses to great advantage, the ancient nature of the themes are shown in a new light.

Having been a violinist and violist, Respighi makes his concerto a taxing one for the soloist, not

so much for virtuoso, showy displays, but rather in the burden on the part of the soloist to communicate the mood of the piece. This is not to say that there is no bravura violin playing to be done; it is just not done to empty

posers with audiences.

Rachmaninoff's *First Symphony* was written when he was 22. While it is an ambitious and earnest work, the composer's maturity had yet to match his ideals, and the symphony was a failure.

he beautiful and slow third

movement contains trademark

Rachmaninoff melody and

melancholy.

effect. The final movement, based on an *Alleluja*, is a radiant and forceful climax.

Symphony No. 2, Op.27 in E minor

Sergei Rachmaninoff

(b. Oneg, Novgorod, 1873 / d. Beverly Hills, Ca., 1943)

As with many composers before him, Sergei Rachmaninoff was noted during his lifetime more as a pianist and conductor than for his own works. Rachmaninoff's music was considered by authorities old-fashioned, syrupy, unchallenging, and unoriginal. Yet while many of the modern compositional techniques and ideas have been popular with the critics, the things for which Rachmaninoff was sneered at have become the things which have made him one of this century's most popular com-

Other flops around that same time combined, causing Rachmaninoff to go into a three year tail-spin in which he could not bring himself to compose. A noted hypnotherapist, Dr. Dahl, helped to bring him out of his malaise, and many of the next works Rachmaninoff composed were masterpieces. Included in this lot were his *Piano Concerto No. 2*, and his *Second Symphony*.

Fellow Russian Alexander Glazunov had not helped Rachmaninoff's cause many years before by badly conducting the premiere of Rachmaninoff's first symphonic effort, so Rachmaninoff himself conducted the second, which premiered in St. Petersburg on February 8, 1908. The work opens with a stately phrase given out by the basses. This melody serves as a structure used in all four move-

ments. After a long, slow opening section, the rest of the movement is an *Allegro moderato*. In a state of quiet agitation, the first movement picks up, some critics have said, where Tchaikovsky's *Pathétique* leaves off.

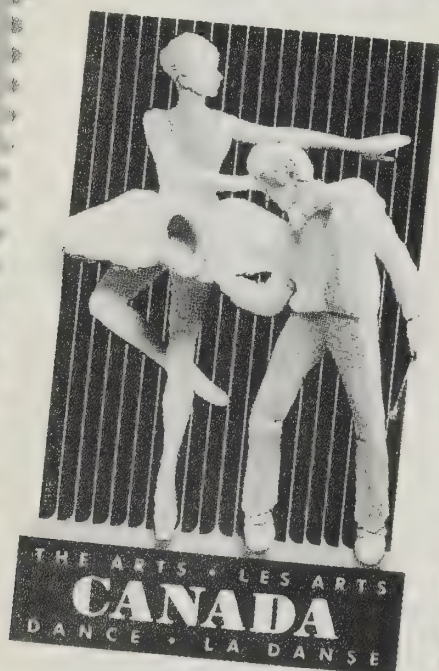
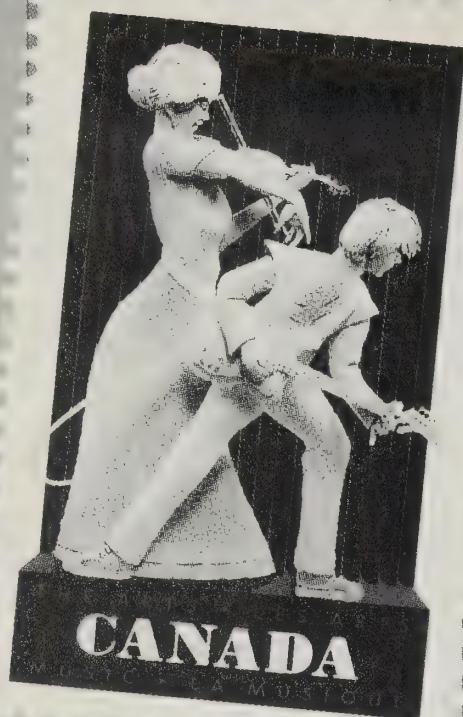
The second movement is the symphony's *Scherzo*. With violins and oboes as accompaniment, the horns play a lively theme. The strings answer, and eventually start a new section with a new theme. The whole movement is one of vivacity, and clever manipulation of orchestral colouring.

The beautiful and slow third movement contains trademark Rachmaninoff melody and melancholy. Violins are given a passage answered by clarinet, a third is heard in violins and oboe. There is a reference to the first movement both musically and emotionally.

The final movement begins with a forceful and rhythmic theme, followed canonically by a subsidiary theme on all the strings save the basses. There is a quote from the *Adagio*, and in a brilliant coda in which the two main themes of the final movement are heard in counterpoint, and the symphony ends in relatively high spirits.

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Thursday
October 15th, 1992
8:00 p.m.
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Special Guest

ITZHAK PERLMAN, Violin
URI MAYER, Conductor

PROGRAMME

SHOSTAKOVICH

Festive Overture, Op.96

PROKOFIEV

Cinderella: Suite No.3, Op.109

Pavane

Cinderella and the Prince

Three Oranges

Dance of Seduction

Orientalia

The Prince finds Cinderella

End of the Fairy-Tale

Amoroso

Intermission

TCHAIKOVSKY

Violin Concerto, Op.35 in D Major

Allegro moderato

Canzonetta: Andante

Finale: Allegro vivacissimo

ITZHAK PERLMAN, Violin

An EMI Angel recording of Mr. Perlman performing the Tchaikovsky Concerto with the Israel Philharmonic and Zubin Mehta is available in the lobby during intermission and after the performance. Thanks to the Gramophone for their assistance.



Itzhak Perlman, Violin

Itzhak Perlman's uniqueness in the rarefied ranks of superstar musicians stems from something more than his supreme artistic credentials. His combination of talent, charm and humanity intensify his irrepressible joy of making music. Former president Ronald Reagan recognized these qualities when he honored Mr. Perlman with a "Medal of Liberty" in 1986.

Born in Israel, Mr. Perlman completed his initial training at the Academy of Music in Tel Aviv. He moved to New York where he appeared on the Ed Sullivan Show in 1958 and completed his studies at Juilliard. Since then Mr. Perlman has appeared with every major orchestra as well as in recitals and festivals throughout the world.

Itzhak Perlman's presence on stage, on camera and in personal appearances of all kinds speaks eloquently on behalf of the handicapped and disabled, and his devotion to their cause is an integral part of his life.

Mr. Perlman lives in New York with his wife Toby and their five children. Mr. Perlman records for Angel/EMI, CBS/Sony Classical, Deutsche Grammophon, London/Decca,

RCA/BMG Classics. Mr. Perlman appears by arrangement with IMG Artists, 22 E. 71st St., New York, NY10021.

PROGRAMME NOTES by Peter Salko

Festive Overture, Op.96 **Dmitri Shostakovich**

(b. St. Petersburg, 1906 / d. Moscow, 1975)

We perhaps know Dmitri Shostakovich best as a composer of achingly sad string quartets, and as one of this century's great symphonists. In his life, he contributed 15 mammoth examples to the symphonic repertoire, most of them complex, programmatic works.

Yet Shostakovich had a definite penchant for lighter works, and for injecting humour into even his large-scale pieces. In his final symphony, for example, a direct quote of the famous "gallop theme" from the *William Tell Overture* is used to indicate a toy shop. Among works Shostakovich arranged for staid Soviet ensembles was "Tea for Two." And his 96th Opus fully merits its title: *Festive Overture*.

The *Festive Overture* was premiered on November 6, 1954, and was described by its composer simply as "a short work, festive or celebrative in spirit, lasting three or four minutes," and little else does he say. The work was meant to mark the anniversary of the Bolshevik Revolution, and opens with a series of ambitious, highly detailed fanfares. Two main themes are heard in the body of the work, one first given

out by clarinets, and the other on solo french horn. At the climax of the piece, the fanfares with which it begins are heard again.

The Edmonton Symphony Orchestra recorded the Shostakovich *Festive Overture*, and released it on their 1986 CBC release, *Canadian and Russian Overtures*.

Cinderella: Suite No. 3, Op.109

Sergei Prokofiev

(b. Sontsovka, Ukraine, 1891 / d. Moscow, 1953)

Like every other Russian composer whose lifespan included the year 1917, Sergei Prokofiev went through a great transformation, almost as great as the art form to which he dedicated his life: music. Like Rachmaninoff and Stravinsky, Prokofiev left the Soviet Union so as to pursue his music in the Western world; unlike those two, however, Prokofiev, discouraged at the lack of acceptance his music won, returned to the Soviet Union, and he remained there, seemingly content to produce music of which the ruling Politburo could approve.

Tchaikovsky, influenced by composer such as Léo Délibes, spearheaded the revitalization of ballet music as a Russian art form. Though based out of Paris much of the time,

Diaghilev's *Ballet Russes* was Russian in origin, and helped bring the young Stravinsky fame. The Maryinsky ballet, based out of Leningrad, would evolve into the Kirov; while in Moscow the Bolshoi Ballet would also gain international fame. Prokofiev, like Stravinsky, produced his share of fine ballet scores, including *The Buffoon* (1921), *Le Pas d'Acier* (1927), *L'Enfant Prodigue*, *Sur le Borysthène* (1932), and *Romeo and Juliet* (1938). His ballet based on

six more months the score for *Cinderella* was completed. However, after all that, it was not the Kirov but the Bolshoi Ballet which had the honour of premiering the work, on November 21, 1945, with choreography by Zakharov and décor by Peter Williams.

The story of the ballet follows the Perrault fairy-tale closely enough that the movements which make up the *Suites* are self-explanatory. Though not as celebrated as his earlier ballet *Romeo and Juliet*, Prokofiev's score for *Cinderella* has more than its share of superb music for the dance.

Critic Eduard Hanslick, said of it,

"The violin is no longer played. It is yanked

about. It is torn asunder. It is beaten black

and blue."

the well-known fairy-tale *Cinderella* was one of his final ballets, dating from 1945.

Prokofiev actually began composition of the ballet in 1941, after receiving a commission from the Kirov Ballet. The war, however, necessitated delays, as Prokofiev and many other prominent Soviet artists were moved numerous times to safer places. Over the summer of 1943, the Kirov relocated him to Molotov, and in

Violin Concerto, Op.35 in D Major

Peter I. Tchaikovsky

(b. Votinsk, 1840 / d. St. Petersburg, 1893)

The journey from near-universal disgust to universal acclaim is not as far a voyage as you might think. Case in point: Tchaikovsky's *Violin Concerto*, which received merciless condemnation at its premiere, and has gone on to become one of the cornerstones of the

Romantic concerto repertoire. When violinist Adolf Brodsky premiered the work in Vienna on December 4th, 1881, the influential guardian of tradition, critic Eduard Hanslick, said of it, "The violin is no longer played. It is yanked about. It is torn asunder. It is beaten black and blue." He said more, but you get the idea. Hanslick's, and most people's problem with the work at the time, was somewhat understandable. The very new always takes some time before it is assimilated, and Tchaikovsky had the double duty of conveying his new ideas of the *Concerto*, plus doing so with so-called "barbarous" Russian harmonies.

Tchaikovsky began working on the *Concerto* as a way of getting over one of the darkest chapters in his life: his marriage. Having fled the relationship in October, 1877, Tchaikovsky went on an extended trip, to Switzerland, Italy, and Austria. It was during this trip that much of the *Concerto* was written. The intention was to dedicate the work to the noteworthy violinist and professor Leopold Auer, but he refused, saying that the piece was "unplayable." Instead, Brodsky took up the score, learned it, and two years later, presented it, to the universal disclaimer noted above. To his credit, Auer later "came around," and had the work on the practice list of his students

- who included Milstein, Zimbalist, and Heifetz.

An orchestral crescendo and a brief passage for the solo instrument precede the first theme of the opening movement, presented by the violinist. After it is developed, the soloist again introduces the second theme. By contrast, this theme is a long, extremely difficult passage for solo violin alone. The orchestra joins in for a coda full of verve and flash.

The second movement is a *Canzonetta*, and was in fact the second slow movement Tchaikovsky wrote for his *Concerto*, having scrapped his original. The woodwinds begin it, but again the soloist states the first principal theme, a dreamy, melancholy air, a phrase of which is developed again by the woodwinds. A second subject is introduced, and the first theme returns at the movement's conclusion.

With virtually no pause, the *Finale* suddenly bursts upon us. Its two principal themes are reminiscent of Russian gypsy melodies and energies. This section is full of excitement, with an invigorating layer of tension bubbling just beneath the surface.

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CLASSIC



Richard Moses

Mark Antonelli

Tony Dillon-Davis

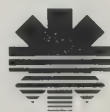
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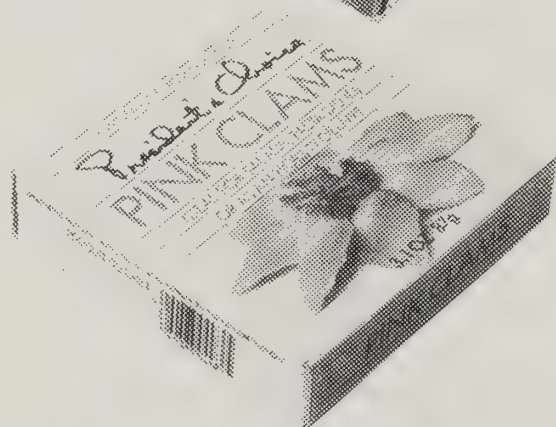
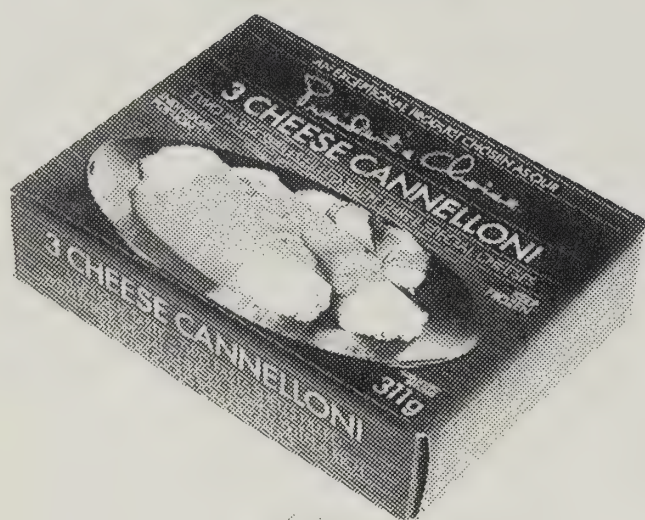


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PROGRAMME

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Symphony No.5

Sonatina In G Major

Sonata In E Major

Fluet Serenade

Romance In G Major

Pathetique

Symphony No.9

Sonata, Op.14

Symphony No.4

Minuet In G

Spring Sonata

Symphony No.8

Country Dance/Für Elise

Orchestra Polonaise

Moonlight/La Ci Darem

"Birds" from Symphony No.6

Symphony No.6

Piano Concerto Nos. 1 & 5

Nel Cor Piu

Symphony No.7

Symphony No.2

Symphony No.6, Tremulo Shepherd

Symphony No.9, Ode to Joy

Sonata In G Major

Symphony No.6, Shepherd's Theme

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BARBARA NICHOL

Produced and Directed by **PETER MOSS**

Co-Produced by **SUSAN HAMMOND**

Beethoven Lives Upstairs

Classical Kids originator and producer Susan Hammond is acclaimed for her award winning recordings introducing children to classical music. The Beethoven Lives Upstairs Symphony Concert is an ideal presentation to introduce young audiences and their families to the life and music of Ludwig van Beethoven.

The arrival of an eccentric boarder turns a young boy's home upside-down. Ludwig van Beethoven has moved in upstairs!

After the majestic opening of Symphony No.5, we find ourselves in the young boy's home. The time is the early 1820's and the place is Vienna. Ten year-old Christoph's father has just died and the boy resents their new tenant. Through the dramatic exchange of letters with his uncle, the boy bemoans the fact that a "mad-man" has moved into their house. He is embarrassed by the composer's eccentric behaviour, but soon comes to understand the genius of the man, the torment of his deafness and the beauty of his music.

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Friday

October 23rd, 1992

8:00 p.m.

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Special Guests

WENDY HUMPHREYS, Soprano

DIANNE NEW, Violin

**UNIVERSITY OF ALBERTA
MADRIGAL SINGERS &
CONCERT CHOIR**

URI MAYER, Conductor

PROGRAMME

BACH

Cantata No.51: Jauchzet Gott in allen Landen

ALVIN LOWREY, Trumpet Solo

WENDY HUMPHREYS, Soprano

UNIVERSITY OF ALBERTA MADRIGAL SINGERS & CONCERT CHOIR

PERGOLESI (ED. SCHOTT)

Violin Concerto in B-Flat Major

DIANNE NEW, Violin

Intermission

BEETHOVEN

Elegischer Gesang, Op.118

POULENC

Gloria

Gloria in excelsis Deo

Laudamus te, benedicimus te

Domine Deus, rex caelestis

Domine fili unigenite

Domine Deus, agnus Dei

Qui sedes ad dexteram patris

WENDY HUMPHREYS, Soprano

UNIVERSITY OF ALBERTA MADRIGAL SINGERS & CONCERT CHOIR



Dianne New, Violin

A native Edmontonian, Dianne New has been Concertmaster of the Edmonton Youth Orchestra and National Youth Orchestra of Canada. Dianne is currently the Principal 2nd Violin of the Edmonton Symphony Orchestra.

Dianne is highly regarded as a chamber musician, having performed on the Edmonton Chamber Music Society series and the University of Alberta's Encounter Concerts. She was also a finalist in the Banff International String Competition as a member of the Debut String Quartet, a group she now leads.

Dianne, her husband John McPherson (ESO's Principal Trombonist) and their two daughters currently reside in Edmonton.

A CHORAL CELEBRATION

Bach: **Cantata No. 51:** **Jauchzet Gott in allen** **Landen**

Aria (Soprano)

Jauchzet Gott in allen Landen.
Was der Himmel und die Welt
an Geschöpfen in sich hält,
müssen dessen Ruhm erhöhen;
mit den Engeln labt uns heut'
unserm Gott ein Loblied singen,
daßer uns in Neid und Leid
allezeit hat beigestanden.

Sing God's praise in every land.
All that heaven and earth
of life do hold
must exalt his fame;
let us join the angels now
to chant a hymn of praise to God,
who through envy and pain
has ever stood beside us.

Recitative (Soprano)

Wir beten zu dem Tempel an,
da Gottes Ehre wohnet;
da dessen Treu,
so täglich neu,

mit lauter Segen lohnet.
Wir preisen, was er an uns hat
getan.
Muß gleich der schwache Mund
von seinen Wundern lallen;
so kann ein schlechtes Lob ihm
dennoch wohlgefallen.
Muß gleich mein schwacher
Mund von seinen Wundern
lallen;
so kann ein schlechtes Lob ihm
dennoch wohlgefallen.

We worship at the temple
wherein God's glory dwells;
where his faith,
daily renewed,
rewards us with purest blessings.
We praise what he has done for
us.
Even if a feeble voice will stam-
mer at his wonders,
a simple word of praise may still
be pleasing to him.
Even if my feeble voice will stam-
mer at his wonders,
a simple word of praise may still
be pleasing to him.

Aria (Soprano)

Höchster, mache deine Güte
auch bei unsrer Herrschaft neu.
So soll vor die Vätertreu
auch ein dankbares Gemüte
durch ein frommes Leben weisen,
daß wir deine Kinder heißen.

Almighty, renew thy goodness
even in our dominion, and for
thy fatherly love
our grateful spirit
will show through our righteous
lives
that we are truly thy children.

Chorale

Sei Lob und Preis mit Ehren
Gott Vater, Sohn, heiligem Geist,
der woll' in uns vermehren,
was er uns aus Gnaden verheißt,
daß wir ihm fest vertrauen,
gänzlich uns lassn auf ihn,
von Herzen auf ihn bauen,
daß unsr Herz, Mut und Sinn
ihm festiglich anhängen,
drauf singen wir zu Stund,
Amen wir werdns erlangen,
glaubn wir zu aller Stund.

Glory, praise and honour be
to God the Father, the Son, and
the Holy Ghost!

May He increase within us
that which He in grace has
pledged,
so that we trust firmly in Him,
rely wholly on Him,
depend on Him with all our
heart;
that our heart, will and spirit
cleave steadfastly to Him.
And so we now sing;
Amen, we shall prevail,
that is our faith at every hour.

Aria (Soprano)

Alleluja.

Alleluia.

Poulenc: Gloria

I. Gloria (maestoso)

Gloria in excelsis Deo
Et in terra pax hominibus bonae
voluntatis.

Glory to God on high,
And on earth peace to men of
good will.

Wendy Humphreys, Soprano

Coloratura soprano Wendy Humphreys applies her natural grace and expressive voice to a range of genres including Elizabethan love songs, Bach and Mozart arias, operatic roles, and specially commissioned works.

Originally a professional harpist, Miss Humphreys focused her energies on classical singing after winning the 1980 Metropolitan Opera Auditions (Western Canada). She followed this by winning the 1985 Edmonton Tri-Bach Festival Vocal Competition. Increasingly in demand as a Baroque specialist, Humphreys has appeared with the Netherlands Chamber Orchestra, the CBC Vancouver Orchestra, the Allegri String Quartet, and the Kitchener-Waterloo Symphony, as well as summer festivals throughout Canada.

Miss Humphreys appears regularly in concert with trumpet soloist Stuart Laughton. The duo's many appearances include the Guelph Spring Festival, a recording with the CJRT Orchestra (Toronto), and the upcoming premiere of an orchestral work, *Evangeline*, by Malcolm Forsyth. This season will see Miss Humphreys perform in Ontario, Nova Scotia, Edmonton and North Vancouver.



II. Laudamus te, benedicimus te (Très vif et joyeux)

*Laudamus te, benedicimus te,
Adoramus te, glorificamus te,
Gratias agimus tibi gloriam
taum
Propter magnam gloriam taum,
Laudamus te.
We praise Thee, we bless Thee,
We adore Thee, we glorify Thee,
We give thanks to Thee for Thy
great glory.
We praise Thee.*

III. Domine Deus, rex caelestis (Très lent et calme)

*Domine Deus, rex caelestis,
Pater omnipotens,
Rex caelestis, Deus pater,
Pater omnipotens, Deus pater,
Gloria.*

*Lord God, heavenly King,
Father almighty,
Heavenly King, God the Father,
Almighty Father, God the Father,
Glory.*

IV. Domine fili unigenite (Très vite et joyeux)

*Domine fili unigenite,
Jesu Christe.*

*Lord the only begotten son,
Jesus Christ.*

V. Domine Deus, agnus Dei (Très lent - Plus allent)

*Domine Deus, agnus Dei,
Filius patris, rex caelestis
Qui tollis peccata mundi
Miserere nobis,
Suscipe deprecationem nostram.*

*Lord God, Lamb of God,
Son of the Father, heavenly King
Who takest away the sins of the
world,
Have mercy upon us,
Receive our prayer.*

VI. Qui sedes ad dexteram Patris (Maestoso)

*Qui sedes ad dexteram Patris
Miserere nobis,
Quoniam tu solus sanctus, tu
solus Dominus, Amen.*

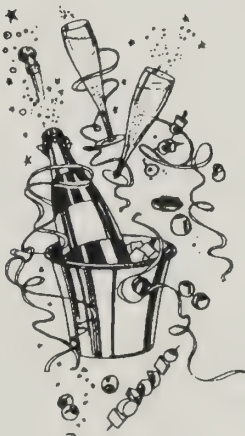
*Qui sedes, tu solus altissimus,
Jesu Christe,
Cum Sancto Spiritu, in gloria
Dei Patris, Amen.
Who sitteth at the right hand of
the Father,
Have mercy upon us,
For Thou art holy, Thou art the
Lord, Amen.
Thou only art the most high,
Jesus Christ,
With the Holy Spirit in the glory
of God the Father, Amen.*



ESO Associates

October 1992 is the 40th anniversary of the Edmonton Symphony Orchestra. Mark this important occasion by ordering the specially-produced anniversary wine. The cost is \$150 per case of 12 bottles and an income tax receipt will be issued for \$50. Half cases are available in both red and white. Place your order with Dennis Wilson, 438-3337. A few cases are still available.

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EDMONTON CHAMBER MUSIC SOCIETY

The Amsterdam Baroque Orchestra and Conductor Ton Koopman perform on Friday, October 16th at 8:00 pm in McDougall United Church. On the programme are pieces composed by Telemann, Bach, Handel, Mozart and Rameau. Call 433-4532 for more concert information.

EDMONTON CHAMBER MUSIC SOCIETY

Violinist Ilya Grubert performs Wednesday, October 21st at 8:00 pm in Convocation Hall, University of Alberta. The programme includes works by J.S. Bach, Kreisler, Prokofiev and Paganini. For more information call 433-4532.

ALBERTA BAROQUE ENSEMBLE

Sunday, October 25th at 3:00 p.m. at Robertson-Wesley United Church, 10209 - 123rd Street. "Voice of the Positiv" - an introduction of the new Chamber Organ by Karl Wilhelm featuring organist John Grew. Music by Bach, Handel, Pachelbel and Frescobaldi. For ticket information, call 467-6531.

Cantata No. 51: Jauchzet Gott in allen Landen Johann Sebastian Bach

(b. Eisenach, Saxony,
1685 / d. Leipzig, 1750)

The *Cantata* which has been given the number 51, *Jauchzet Gott in allen Landen*, lacks any recognizable association with the Sunday for which it was written, the 15th Sunday after Trinity. It was normal for Bach to include a liturgical designation on the cover of the scores of his *Cantatas*, and this work, virtually alone among the 300, contains none. Beyond that curious fact, Bach had

already written two other *Cantatas* for that Sunday, and the time of its first performance (September 17, 1730), was a period of Bach's life devoid of any other sacred composition. Bach was, among other things, a pragmatist, and considering the abovementioned workload, it likely would have taken a special reason for him to bring about this new work. That reason, in all probability, was the availability of a new, and particularly gifted, boy soprano. Indeed, *Jauchzet Gott in allen Landen* (with a text by an unknown librettist), contains virtuoso work rare in Bach's output, and presents a sustained vocal challenge for its singer.

The music of this *Cantata* is one of support for the soprano display. A brilliant accompanying trumpet part is coupled only with strings and continuo. The work's richest music lies in its last two movements. No. 4 takes the form of an expansive chorale prelude, with a delicate counterpoint combining a simple yet beautiful hymn from the soprano with a trio of two violins and continuo. This section leads uninterrupted to the *Alleluja*, with a gently rhythmic subject set against a counter-subject with variations.

Violin Concerto in B-flat Major (ed. Schott) Giovanni Battista Pergolesi

(b. Jesi, nr. Ancona,
1710 / d. Pozzuoli, nr.
Naples, 1736)

One of Francesco

J auchzet Gott in allen
Landen contains
virtuoso work rare in
Bach's output...

Durante's more gifted students, Giovanni Battista Pergolesi's earliest compositions were sacred works, and indeed that would provide the bulk of his output. However, his opera intermezzo, *La serva padrona* (1733), proved to be one of his lasting contributions to music, as it helped lay the groundwork for the form of opera buffa that would be perfected by Rossini. That work, and the last one he completed in his life, his *Stabat Mater*, are his two most famous.

The instrumental works of Pergolesi present some baffling problems, principally in assigning authenticity to them. Such, in fact, is the difficulty of the task of correcting misattribu-

tions that a society known as the Pergolesi Institute has been formed to attempt to untangle it. The work to be performed tonight, the *Violin Concerto in B-flat*, is one that we can be relatively sure was in fact written by Pergolesi. For one thing, Pergolesi was a violinist.

The concerto is a cheerful, lively work of a dance-like nature. The slow movement is melodious,

and rather sentimental. Though there are no complicated rhythms, overall the composition is well thought out and detailed. The soloist has, overall, some bright and vigorous work to do, consisting mostly of

lively patterns and arpeggios (the notes of a chord played rapidly up or down the scale). Some of the violinist's work is reminiscent of Vivaldi. The first movement, particularly, contains a dynamic arpeggio sequence.

Elegischer Gesang Op.118 Ludwig van Beethoven

(b. Bonn, 1770/d.
Vienna, 1827)

Beethoven was music's first great "freelancer". Composing was his profession, and to him, it was as honorable a profession as a man could have. Beethoven felt every bit the equal of the princes and nobles who engaged his services. Unlike Haydn,

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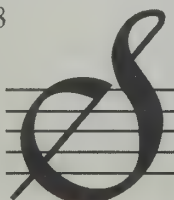
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tied to a court appointment, or other composers who depended upon the commissions of the wealthy to earn their bread, Beethoven made his own demands. But he also knew full well that his living relied on public acclaim, and that meant he had to be a showman as well.

The *Elegiac Song* was written in 1814 for soprano, alto, tenor and bass soloists accompanied by strings. The unusually tender side of Beethoven's nature is demonstrated in this elegy. The composer's gentleness is perhaps explained in the song's dedication which states: "To the memory of the transfigured wife of my honored friend Pasqualati, from his friend Ludwig van Beethoven".

Baron Johan Pasqualati was Empress Maria Theresia's physician and very sympathetic landlord of Beethoven's. Beethoven composed the piece to texts by an unidentified author, in remembrance of the Baron's wife who had died in childbirth three years before.

Gloria
Francis Poulenc

(b. Paris, 1899 / d. Paris, 1963)

Francis Poulenc was a devotee of Erik Satie, who was on the cutting edge of French musical experimentation at the turn of the century. After service in the French military toward the end of the First World

War, Poulenc became known as a member of "Les Six", six composers arbitrarily grouped who came to symbolize the desire for change in French music and art. Satie and

Beethoven felt every bit
the equal of the
princes and nobles who
engaged his services.

Stravinsky were their musical idols, while Cocteau and Miró were among their artistic inspirations.

Each of the members of "Les Six" were decidedly different in their approaches to composition. Milhaud and Poulenc's early works however, shared the stamp of biting wit. Poulenc in particular was a master of very brief, satiric piano pieces and other works which, while extremely chic and trendy at the time, were destined not to remain long in the repertoire. Unfortunately for Poulenc, his reputation as a musical jester grew so large, it undermined his attempts at more serious compositions. Even Harold C. Schonberg, the noted critic for many years with the New York Times, dismissed Poulenc's output en masse as "facile," which is far too dismissive a label.

Among Poulenc's output is his opera *Les Dialogues des Carmélites*, whose final act is one of the most dramatic and chilling in the repertoire - anything but facile. In addition, Francis Poulenc was deeply committed to his Catholicism, and produced some of this century's finest sacred works. His *Gloria*, premiered in 1961, two years before his death, is one of the most successful fusions of the two sides of Poulenc. It has an emotional appeal derived from the innocent

and youthful vitality and reverence that Poulenc himself had all his life. This direct approach, and the skilled musicality of the piece, have made the *Gloria* one of this century's most often-performed sacred works.

(c) 1992 Dave Baker

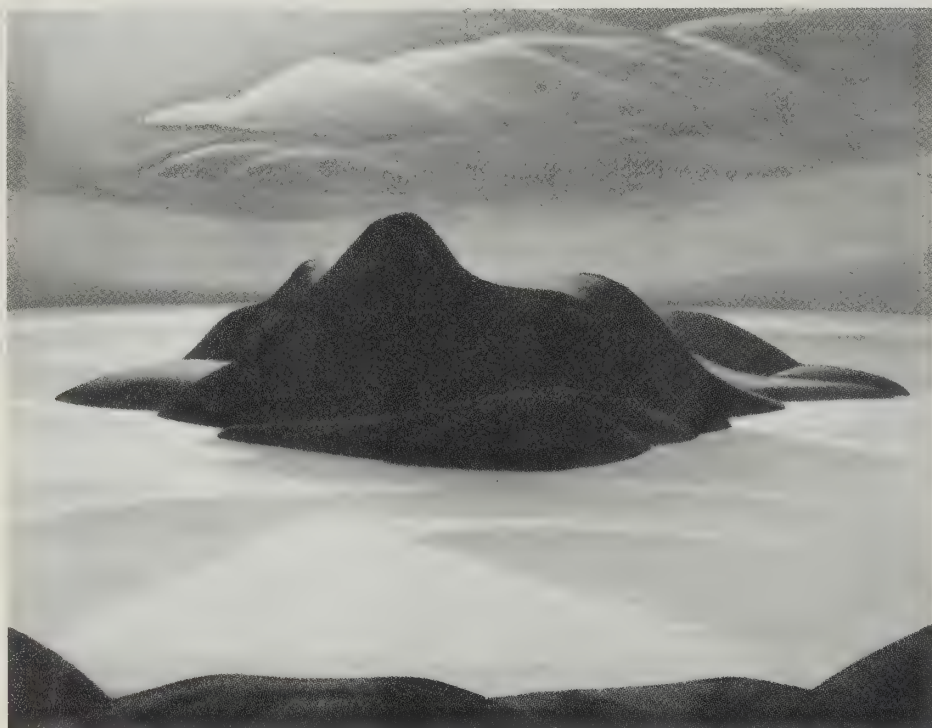
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Soprano

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Kari Hendricksen
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Melinda van Hove
Jolaine Kerley
Susan Moyles
Nancy Rogers
Jennifer Schroeder
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Tenor

*Michel Cantin
Wayne Hiebert
George Irwin
Joe Levesque
James Thompson*

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*Joy Berg
Tami Friesen
Karen Hamm
Christine Janicki
Leanne Mulesa
Evelyn Pfeifer
Lyndi Pollock
Kirsten Sonnichsen*

Bass

*Cameron Bentsen
Tom Holm
Robert Kelly
Karl Kohler
Frank Sonnichsen
Brent Violini Pierce*

The University of Alberta Madrigal Singers is a 35 member chamber choir which performs repertoire of all periods and styles. Membership is by audition, and is open to all University of Alberta students. In addition to their concerts on campus, the Madrigal Singers perform frequently in Edmonton and across the province.

Recent winners of the Mixed Choir category in the CBC's National Choral Competition for amateur choirs, they are heard regularly on national and regional music programs of the CBC. In the spring of 1992 the choir completed a successful tour of Alberta and BC. Their most recent appearance with the Edmonton Symphony was last April.

Conductor Leonard Ratzlaff is an associate professor at the U of A, where he directs the Department of Music's graduate program in choral conducting. He also conducts the Richard Eaton Singers and is active as a clinician and guest conductor, and performs regularly as a baritone soloist.

University of Alberta Concert Choir

Conductor
Debra Ollickala

Soprano

*Karen Charlton
Dawn Marie Grose
Christy Harsch
Roma Matichuk
Michelle Rolfson
Margaret Romao*

Nadia Sas
 Roberta Storvik
 Carrie Lee Wood

Soprano II
 Shuk Yi Chan
 Michelle Engblom
 Leela Joy Gilday
 Lisa Johnson
 Jody L. Lust
 Marcia Ostashevski
 Karen Palset
 Daena Winchell

Tenor
 Troy Lamoureux
 Justin McCoy
 Eugene McKenzie
 Chris New
 Glen Warren

Baritone
 Michael Hensby
 Yvon Loissele
 E. Roland Lopez
 David Mabbott

Alto I
 Karen Bushrod
 Julie D. Chun
 Shauna Finlay
 Della Goa
 Joanna Foley
 Linda Funk
 Laura Hamilton
 Gloria Kroeker
 Roxanne Kydd-Sieben
 Cynthia C. Lee
 Kim-Nia N. Prybylski
 Elizabeth Scholtz
 Adrienne Sitko
 Layla Thieven
 Karyn Way-McClarty
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Alto II
 Deirdre Brown
 Shelagh Scott
 Geraldine Visconte
 Tanya Jessica Wan Lim

Bass
 Kevin Chau
 Lloyd Chung
 Clinton D.C. Martin
 Robert Kelly
 David Roxburgh
 Tom Soldan
 Jason Stobbe
 Wai Kong Suen
 Russell Weninger
 Mathew Wiggins

Comprised of 65 to 75 singers, the University of Alberta Concert Choir is the largest choral ensemble of the Department of Music. Membership in the ensemble is open to students across the campus, based on auditions held at the beginning of each academic year.

Founded in 1970, the choir has established a strong tradition of choral singing. Under the director of Debra Ollikkala, the choir performs a variety of sacred and secular repertoire ranging from motets, partsongs and spirituals to large works with orchestra. Highlights of this year's activities include a return appearance with the Edmonton Symphony Orchestra, and a performance at the Alberta Music Conference. In May, 1993 the ensemble will be traveling to British Columbia for a concert tour.

October's Additional Players

Strings
 Kathy Hogan, Viola

Woodwinds
 Christine Enns, Flute

Brass
 Gary Guthman, Trumpet
 Dawn Hage, Trumpet
 Kay McAllister, Horn
 Bryan Taylor, Trumpet

Percussion
 John McCormick
 Brian Thurgood



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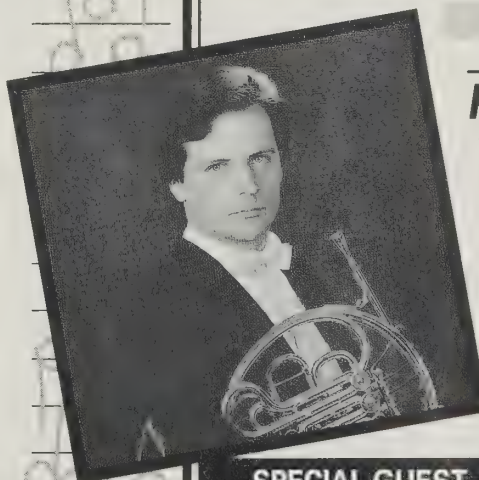
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Horn Masterclass..... 4:00 pm
 Nov. 6, Buchanan Hall
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 (Piano)..... 8:00 pm
 Nov. 6, Buchanan Hall

Please drop in and meet Mr. Hackleman at National Music
 Between 10:00 am. - 3:00 pm. November 6

Free Admission

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 • Special Thanks to Mr. Marty Hackleman
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THE LIGHTER CLASSICS

Thursday, November 5th, 1992

Gustav Rivinius, Cello

Uri Mayer, Conductor

SUPPE

Beautiful Galathea: Overture

RESPIGHI

Adagio con Variazioni, Violoncello and Orchestra

TCHAIKOVSKY

Variations on a Rococo Theme, Op.33

HORWOOD

National Parks Suite

RESPIGHI

Rossiniana

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Saturday, November 7th, 1992

FOOTHILL'S BRASS presents "The Time Machine"

DAVID HOYT, Conductor

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Saturday and Sunday, November 14th & 15th, 1992

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O Canada

HARMAN

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MORAWETZ

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WILLAN

Symphony No.2

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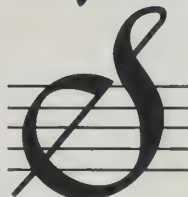
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Edmonton
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Uri Mayer, Music Director

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Friday and Saturday
October 30th & 31st, 1992
8:00 p.m.
Jubilee Auditorium

Special Guests

THE CHENILLE SISTERS

DOUG RUSU, Guitar (first half)

DAVID HOYT, Conductor

PROGRAMME

JONES, K.

Miramichi Ballad

LEIGH, M. (ARR. LANG)

Man of La Mancha Selections

RUSU, D.

T.B.A.

DOUG RUSU, Guitar

Intermission

SELECTIONS FROM:

I've Heard that Song Before

The Break-Up

Hanbar Lights

Arthur Murray Taught Me Dancing in a Hurry

Wild Bird

At the Codfish Hall

Chocolate

I am a Can of Tuna

La Bamba (English Translation)

Hummin' to Myself

I'm Beginning to See the Light

William Tell Overture



The Chenille Sisters, Special Guests

The Chenille Sisters garner rave reviews wherever they go. Their recordings have won praise from People Magazine, Billboard, United Press International and The Washington Post.

The talent of this lively trio (comprised of Connie Huber, Cheryl Dawdy and Grace Morand) lies in their airtight harmonies. Their appealingly diverse repertoire includes many excellent originals, all laced with their own brand of zany and wacky humour.

The Chenilles' varied touring schedule takes them from coast to coast and beyond. They can be found performing orchestra pops concerts with the Vancouver Symphony and Oklahoma City Philharmonic, delighting youngsters with children's shows, singing folk festivals from Texas to Alberta and jazzing it up from California to Ohio.

Musically, The Chenille Sisters draw from a number of styles including jazz, swing, folk and blues, infusing it all with their contagious enthusiasm. With their focus on having fun, their audience is guaranteed a good time!

THE EDMONTON SYMPHONY ORCHESTRA

1992/93 SEASON

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James Keene,
Concertmaster (L)
David Stewart,
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Assistant Concertmaster
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Mary Johnson
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VIOLIN II

Dianne New*
Siludette O'Connor**
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Pauline Bronstein
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VIOLA

Evan Verchomin***
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Colin Ryan*
Sheila Laughton**
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Jan Urke*
John Taylor**
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Rhonda Taft
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FLUTE

Elizabeth Koch*
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Acting Concertmaster
* Principal

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October's Volunteer of the Month



BRIAN FOSTER

Brian Foster has been Chairperson of the "Beat Beethoven Road Race" for the past two years and has served on the committee for the preceding three years.

During Brian's time with Beat Beethoven, the race has grown to the point where it is now one of the major road races in Edmonton. This past year there were over 2,000 participants in either the 8 km, 5 km or wheelchair categories.

The Symphony appreciates the efforts of Volunteers like Brian Foster who work so hard to raise funds which enable the continuance of our Orchestra.

Brian feels that "the annual Beat Beethoven Run and Walk is an event that everyone benefits from. As a fundraising vehicle it generates funds for the Symphony, while at the same time the participants take part in healthy activity at a fun event. From a personal perspective, I have had the benefit of meeting and working with the members of the organizing committee, and the other volunteers, who are people that I would not otherwise have met. They are the people that really deserve the credit for the success of the event."

THE EDMONTON SYMPHONY ORCHESTRA

A COMMUNITY INVESTMENT

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Through the Edmonton Community Foundation, the ESO has received designated monies from the John and Barbara Poole Fund and the Anonymous Endowment Fund #3

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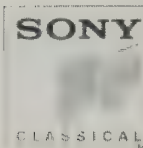
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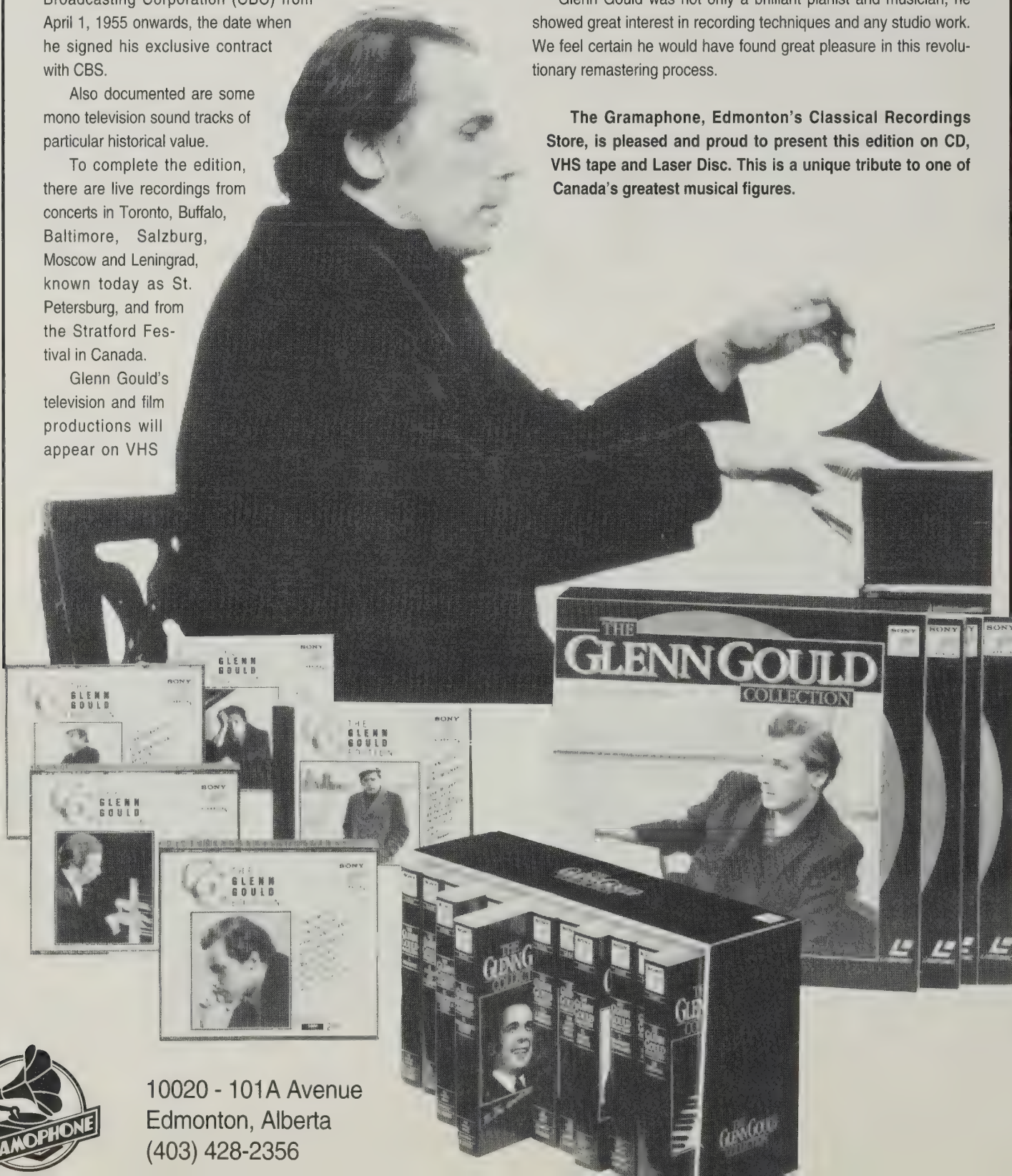
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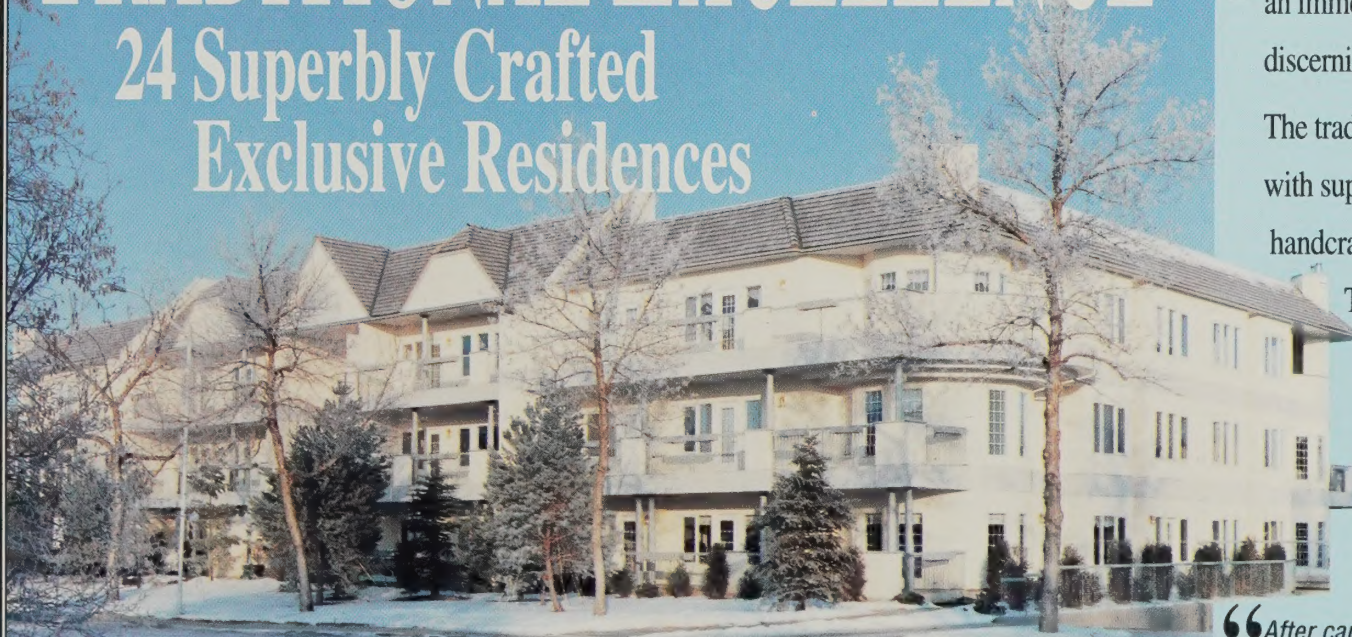


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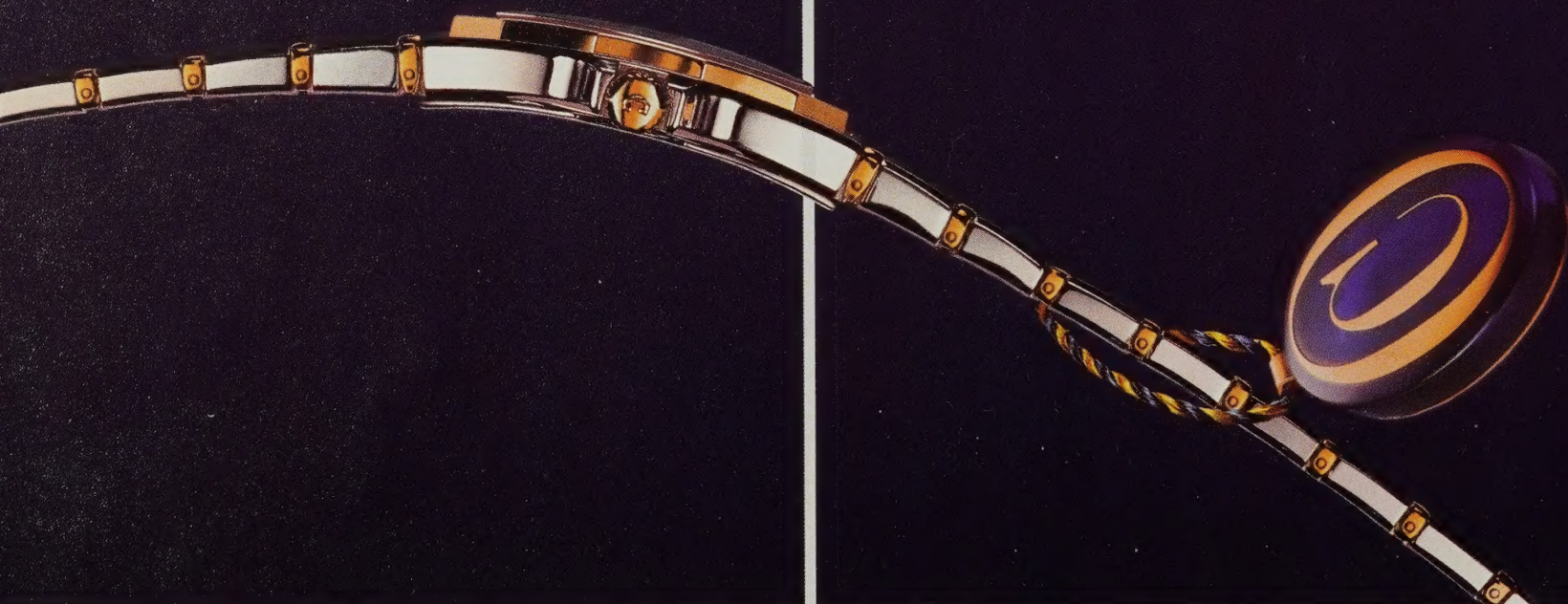
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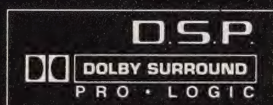


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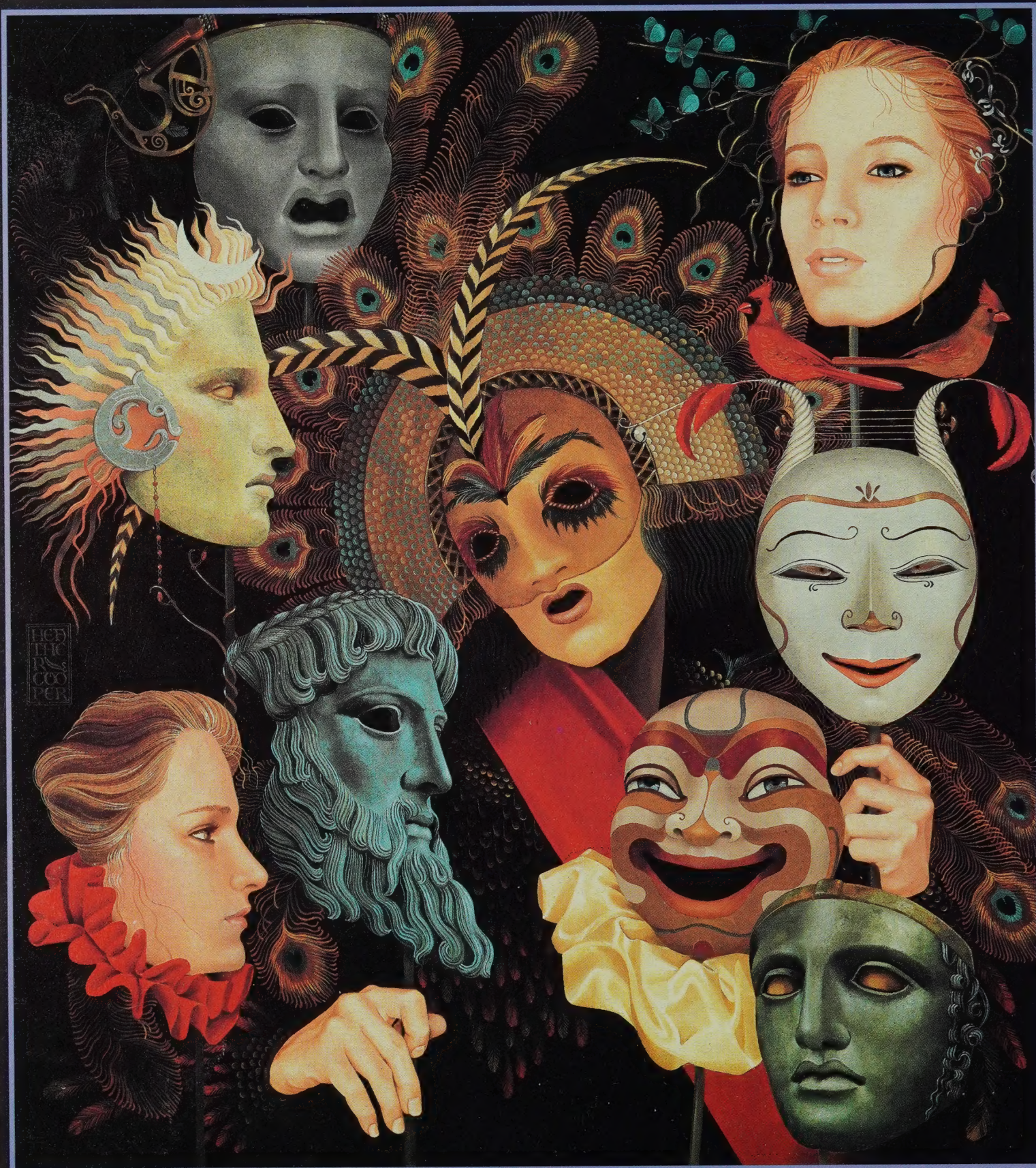
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